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| 20. <i>Ibid.</i> , III, 6. mauvaise herbe
croît toujours. | III, 5. mauvaise herbe croist
toujours. |
| 21. <i>Bourgeois gent.</i> , I, 2. plus
cruelle que n'est le tigre aux
bois. | III, 3. plus farouche que n'est la
biche au bois. |
| 22. <i>Ibid.</i> , III, 4. Il le gratte par
où il se démange. | II, 3. vous les gratez bien où il
leur demange. |
| 23. <i>Ibid.</i> , III, 5. j'ai la tête plus
grosse que le poing, et si elle
n'est pas enflée. | I, 5. j'avons la teste plus grosse
que le poing, et si elle n'est
pas enflée. |
| 24. <i>Scapin</i> , III, 5. je ne pré-
tends pas qu'on me fasse
passer la plume par le bec. | II, 3. je luy ay bien passé la
plume par le bec. |
| 25. <i>Ibid.</i> , v, 3. mon congé cent
fois me fût-il hoc. | II, 6. cela m'est hoc.* |

There is no evidence that Molière modeled any of his plays directly on the *Comédie des Proverbes*, nor that he used its language to any considerable extent, but it is extremely probable that he was acquainted with the play and that he learned from it the dramatic value of certain phrases and epithets, to which he gave permanent fame by incorporating them into his own plays.

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MILTON AND EZEKIEL

The general likeness of *Lycidas* 113-131 and *Ezekiel* xxxiv, 2-10 has not been sufficiently considered by Milton's commentators. Both claim to be inspired utterances, one being spoken by Saint Peter, the other by the prophet in the name of God. Though one is in poetry and the other in prose, both are in form pastorals. In both the unfaithful pastors are charged with feeding themselves and not the sheep. The latter in both instances are represented as diseased, scattered, and preyed upon by wild beasts. The tone

* Livet's examples are more recent than this. Other cases of resemblance such as *aga*, mentioned by Despois, *queusi*, *queumy*, *malgré ses dents*, etc., seem too slight to be valuable as evidence.

of both passages is one of righteous indignation, deepening at the end to one of sombre menace.

The last two lines of the passage in *Lycidas*, more than any other two lines in Milton's poetry, have exercised the ingenuity of critics, in the attempt to explain what Milton meant by the "two-handed engine." Warburton suggested that Milton referred to Saint Peter's sword, here metamorphosed into the two-handed sword of romance. "This supposition," Warton says, "only embarrasses the passage." The "engine," he thinks, is not a sword at all, but "the axe that was to cut off Laud's head." But, since Laud was not beheaded till 1645, whereas *Lycidas* was written in 1637, such an identification would imply an oracular gift in Milton that even he, with his far from modest estimate of his own gifts, would not have claimed. With equal assurance Newton identifies the instrument with the axe "laid at the root of the trees" (*Matt.* III, 10). This, as Masson says, ignores the fact that this weapon is at the door of a building, and not at the root of a tree. Masson himself identifies it as the two houses of Parliament. Gilfillan assures us that it is "the sword with two edges issuing out of Christ's mouth" (*Rev.* I, 16).

Apparently the critics have been misled by the adjective "two-handed" into an attempt to find a retributive weapon dignified enough for Deity and yet possessed of effectiveness analogous to that of a double-barrelled gun. As a matter of fact there is probably no special significance in the term "two-handed" except that the weapon is represented as a trenchant one, and, perhaps, big and heavy, like the swords in use at the end of the Middle Ages. Huge two-handed swords had been popular with the Scottish knights in the fourteenth century, and some of these Milton may have seen.¹

Whatever the origin of the symbol, Milton always refers to the instrument of God's correction as a two-handed sword. Such was Michael's, which he "brandished with huge two-handed sway," felling "squadrons at once" (*Paradise Lost*, VI, 251). Now Michael represents God's justice, as is suggested by his name, which means

¹ A fine example of such a sword hangs today in the Banquet Hall of Edinburgh Castle. Its entire length is six feet; the blade four feet and three inches, and the hilt twenty-two inches. It is such a weapon as might easily impress a less imaginative person than Milton as a sword requiring superhuman strength to wield, and so suggestive of the "armoury of God." *Paradise Lost*, VI, 321.

“Who is like God,” and his sword, which Milton tells us (line 321) was given him “from the armoury of God,” was the sword of God’s justice. If we could be certain that the “engine” of *Lycidas* was also the sword of God’s justice—a supposition that Masson declares to be absurd—we should clear up the mystery of what Milton meant in this controverted passage.

That indeed the “engine” of *Lycidas* and the sword of Michael were each the sword of God’s justice, and hence identical, seems reasonable from the fact that they probably had the same origin in the chapter of *Ezekiel* above referred to as having conceivably inspired Milton’s invective against the clergy. Here (*Ezekiel* xxxvi, 11-18) the prophet represents God as promising to become a good shepherd to Israel, gathering the scattered sheep, and feeding them in “a good pasture”; “but I will destroy,” he says, “the fat and the strong, I will feed them with judgment.”

The last assertion is both a promise and a threat; and both are contained in the last word. It is the Hebrew word *mishpat*, rendered in different connections in the authorized version by three English words—judgment, ordinance, justice. That it is a word of varied meanings is shown still more plainly by the Septuagint, which renders it by no less than five different words, κρίμα, κρίσις, δικαίωμα, δικαιοσύνη, ἐνδίκησις. In this particular passage the word justice most adequately translates it; and in the Jewish translation of the scriptures it is properly so rendered. The announcement that *mishpat* (‘justice’) would henceforth be administered in the fold, coupled with the scathing denunciation of the unfaithful shepherds which had preceded, could hardly have escaped Milton seeking a biblical precedent for denouncing and threatening the corrupt clergy of his day.²

² That Milton’s knowledge of Hebrew equipped him for recognizing the veiled threat contained in the Hebrew words there can be no question. We know that he owned a Hebrew Bible, given him by his tutor, Young, as early at 1625. And in his Latin poem *Ad Patrem* composed at Horton he wrote,

Tuo, pater optime, sumptu
Cum mihi Romulæ patuit facundia linguæ
Et Latii veneres, et quæ Jovis ora decebant
Grandia magniloquis elata vocabula Graiis,
Addere suasisti quos jactat Gallia flores,
.....
Quæque Palæstinus loquitur mysteria vates.

Granting that Milton may have found the suggestion of a veiled threat in the Hebrew text, it remains to show that he had biblical authority for making the instrument of God's justice upon evil-doers both in the elegy and the epic, a sword. Such authority any one of several passages in the Old Testament would furnish. Perhaps the most striking example occurs in the famous "sword-song" of *Ezekiel* (xxi, 14 ff.), which, in spite of its obscurity, its abrupt transitions, and its strange anthropomorphism, contains one perfectly clear image—that of Jehovah's sword in action. It is evidently personified; and, though not self-directed, is sentient, like the "two-handed engine" that "stands ready to smite" in the elegy.

The exact meaning of the line in which the sword is ordered to be doubled and trebled is quite obscure. Translated literally, the words mean, "Let the sword be doubled a third," where the symbol is meant to suggest the intensity and energy of the divine punishment. Perhaps in the word *hikaphal* ('let it be doubled') Milton found a suggestion of the adjective "two-handed" that he employs in both the elegy and the epic.

Without, however, urging the rather remote possibility of a verbal influence of the Hebrew text, we may summarize our conclusions as follows. Because the editors of Milton have been men less familiar with the literature of Israel than with the Greek and Latin classics, and because they knew less of the Old Testament than of the New, they have hitherto ignored in their annotation of Milton's arraignment of the Anglican clergy a passage in *Ezekiel* which very possibly may have inspired it. Upon examination, the two passages in question appear strikingly alike. The likeness appears, not only in their common pastoral quality, in the practical identity of the charges they embody against the spiritual guides of the people, and in the somber mood they express, but also in the fact that both end with the suggestion that a stern retributive justice will be meted out to the unfaithful shepherds.³

³ That Milton's diatribe may have been inspired by Ezekiel seems the more probable in view of the extent of Ezekiel's influence upon him. Ezekiel's visions, with their elaborate symbolism, suggested, no doubt, by the products of Babylonian art with which as an exile he was surrounded, appear to have made a deep impression on Milton's imagination. The picture of "The chariot of Paternal Deity" (*Paradise Lost*, vi, 750 ff.), to

If the probability that the Hebrew pastoral inspired Milton's arraignment be granted, then it becomes at once apparent that the combined promise and threat with which the Hebrew passage ends establishes a probability that the two-handed engine of the elegy is identical with the sword of Michael in the epic, for the former also is obviously a means of retributive justice. The reasonableness of such an identification is further attested by the fact that Milton had scriptural authority for making the weapon of God's justice a sword.

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DIE FORM *INDE* IM MITTELFRÄNKISCHEN

Auf. S. 49-50 meiner Schrift über die Konjunktion *und* (*Hesperia* Nr. 8), habe ich eine Anzahl literarischer Denkmäler angeführt, welche das dem mittelfränkischen Dialekt eigentümliche *inde* aufweisen. Ich benutze hier die Gelegenheit, noch einige nachzutragen. Wie früher, mache ich auch hier keinen Anspruch darauf, ein vollständiges Verzeichnis der *inde*-gebrauchenden Schriftwerke zu geben. Es ist mir lediglich darum zu tun meine Behauptung, dass die Form *inde* der mittelfränkischen resp. der kölnischen Mundart eigen sei, weiter zu bestätigen.

(1) *Fiebersegen* aus dem 12. Jh., hrsg. von Karl Regel, *ZfdPh.* VI, 94-98. Wie die Formen *dat*, *dit* neben sonstigem verschobenem *t*, *hilf*, *helfen* beweisen, ist das Denkmal in den nördlichsten Teil Moselfrankens oder in das südliche Ripuarien (Vgl. Formen wie *durg* = *durch*, *de* = *der*, *he* = *er*) zu setzen. Die Konjunktion ist durchgehends *inde*.

(2) Der *Arnsteiner Marienleich* aus der Mitte des 12. Jhs. (Vgl. Jellinghaus, *ZfdPh.* XV, 348), zum ersten Mal hrsg. von Benecke, *ZfdA.* II, 193 f., dann von Müllenhoff und Scherer in den *Denkmälern*. Wie Jellinghaus S. 348 bemerkt, "besteht in diesem Gedicht eine sprachliche Verschiedenheit zwischen Versen 1-109 und von da bis zum Schlusse." Im ersten Teil findet sich neben Formen

mention but a single instance, is a poetic paraphrase of Ezekiel's vision in the first chapter of his prophecy. So, if Milton in composing the elegy borrowed from Ezekiel, he was simply anticipating what afterwards he did on a larger scale, and more unmistakably.